

NEW music magazine for Mac and PC users

computer▶ music

The magazine for music, computers and technology



This is the most powerful
musical instrument
in the world...

Find out why in this special preview magazine ▶▶

computer music

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Contents



On the CD-ROM

On the CD-ROM on the front cover of this magazine, you'll find a *Computer Music* folder with a special PC and Mac presentation and the software for both formats that you'll need to have a go at our tutorial (see page 6).

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The Computer Music interview

What better way to kick off our interviews than with the man behind the sound of *Tomb Raider*, probably the biggest video game of all time?

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Music on the Internet

Every month we'll show you what the Internet can do for you. Here we explain the terms and show how you can put a virtual studio together for nothing!

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Your computer as a music studio

How a typical computer set-up can easily and cheaply be upgraded to do everything you'll find in a recording studio...

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Review: Logic Audio Platinum

One of the leading software packages that claims to do everything found in a music studio, but does *Logic Audio Platinum* really deliver the goods?

Welcome to **computer music** magazine

 f you've ever considered making music with a Mac or PC, or are an experienced computer musician, then *Computer Music* is the new magazine for you.



Andy Jones, editor

Simple as that. I'm Andy Jones and I'm here to guide you through a few preview examples of articles that will appear in our first issue out on 3 September 1998. I've been involved in music technology for ten years now and have seen many advances, particularly in the years when I edited another Future magazine, *Future Music*. Nowadays, ***the computer (both Mac and PC) is powerful enough to create and record any kind of music*** with only a few upgrades and add-ons. Indeed, in this special sample issue we take you through the hardware and software you'll need and, most importantly of all, tell you how to use it. With in-depth, interactive software tutorials using a covermounted CD-ROM you will be able to try out software before you buy it and our head-to-head reviews mean you will be able to make informed decisions when buying hardware too. The following pages give you some examples of various tutorial, review and interview features we are planning. I hope you enjoy them and feel free to give me some feedback on andy.jones@futurenet.co.uk.

Andy Jones, editor

Computer Music

Press play to continue...

▣ The following 12 pages offer a taste of what you can expect in *Computer Music*

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6 **Interactive tutorial:** getting the most from *Cubase*
With *Computer Music's* unique tutorials we tell you how to get the best from your software and give you all the programs and arrangements you need to build a song step by step.

14 **First issue!**
What's in the first complete issue of *Computer Music*, when it comes out and where you can get it.

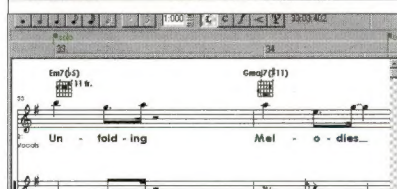
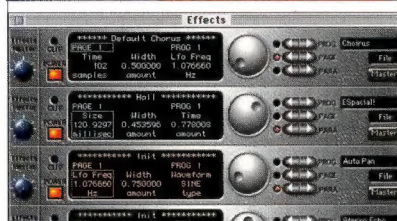
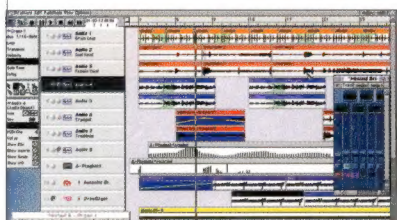
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Starting out

Turn your PC or Mac into a music studio

YOUR MUSIC SOFTWARE £free to £600

It's the heart of your music system enabling you to recreate most typical studio applications like **recording** music and adding **effects** to it. Many packages even allow you to print out your musical efforts in good old traditional music notation. In every issue of *Computer Music* we'll be looking at the latest developments in software and, of course, we'll also be testing all the packages so you can make an informed choice when buying or upgrading.



Recording

Whatever musical ideas you have may be recorded by your computer, whether you can play music or not. Programs called sequencers record the sounds you play from the soundcard or externally (see the *Sounds* box) so complete songs can be produced. No need for musical skill. If you have a computer and a good imagination we'll show you what sequencing software to get and how to use it.

Effects

Effects boxes in studios are costly ways of adding a professional edge to your music but, guess what, you can now do it on your computer. The newest wave of software also includes DSP (Digital Signal Processing) to produce reverb, echo or any other effects that can simply be added to any aspect of your music to give it more zing, punch or whatever you want.

Notation

Ah, good old musical notation. It's what introduced many of us to making music in the first place but if you find it daunting, don't worry. Many software sequencers can produce complete, notated scores of whatever music you make and enable you to edit it.

MODEM £100

Open up your computer to the world of the Internet and get loads of music software cheap or free. You can indulge in Web jams, collaborate with people around the world and publish your music on your Web site. Every issue of *Computer Music* will have an Internet section so you don't waste your time trawling through useless sites. More on p10...



KEYBOARD £30+

For many computer music composers a traditional music keyboard is still the best way of musical creation. They're easy to connect and there are loads of different sorts for different needs. But which do you buy? Best you buy *Computer Music*...



FAQ

So what exactly is a soundcard?

Basically, plug one of these into a spare slot and it enables your PC to produce sounds created by games, music sequencers or audio recording programs. A soundcard usually has three ways of generating sound: an FM synthesizer for low-quality gaming soundtracks; a wavetable synthesizer which produces realistic PCM (Pulse Code

Modulation) sounds and some sort of digital-to-analogue converter to produce speech, effects and other 'real' sounds. The sounds can be triggered by a sequencer or any other program. You don't need to worry about internal cabling or settings as the operating system detects the soundcard and tells the software that it's there. Well, usually anyway. Soundcards can also be used to record sound

from external sources using a microphone and line-in socket. Sounds are recorded and stored inside the PC as WAV (wave) files which can be played back at any time. Two or more WAV files playing back at the same time mean your PC is acting like a virtual multitrack tape recorder.

So what's this MIDI business you keep going on about?

With soundcards you can do everything musically from inside your computer but there was a time when the computer was used solely as the heart of a MIDI (Musical Instrument Digital Interface) system controlling digital instruments like synthesizers. On a basic level, the computer could 'talk' to each MIDI instrument in the system using software called a sequencer



SO YOU WANT TO MAKE MUSIC WITH A COMPUTER? ALL YOU NEED ARE A FEW SIMPLE HARDWARE AND SOFTWARE ADD-ONS WHICH WE'LL EXPLAIN AND TEST IN DEPTH IN EVERY ISSUE OF *COMPUTER MUSIC*. HERE'S A BRIEF SUMMARY AND, AS YOU CAN SEE, IT NEEDN'T COST YOU A FORTUNE...



COMPUTER £500+

Computer Music will be dealing with both Macs and PCs. Both formats are getting cheaper and cheaper and you can now buy powerful enough computers for around £500. We'll tell you which format suits your needs, the best systems for music and cheap ways of upgrading your existing set-up.

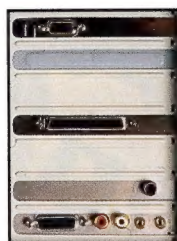
SOUNDS £30+

Soundcards

These are just one way a PC sources sounds for music and now have almost as many sound-creating functions as traditional synths and sound modules (see 'So what exactly is a soundcard?' in the FAQ box below). As they are the musical voice of your PC, it's essential that you get a good one. So guess who'll tell you which is best. Why *Computer Music*, of course. In the very first issue we'll be looking at a whole load of mid-priced cards while in the second issue we'll look at some of the more expensive PC sampler cards. These enable real sounds to be recorded and multitrack cards which enable the software to send audio through up to eight separate channels enabling your PC to work like a traditional multitrack tape machine.



Extra slots! Here, an AWE soundcard is fitted (bottom) but there's room for more if you want



STORAGE £70+

Hard drives

Hard disks are where the musical information is stored. Think of them as tape if you like. You can record anything from short clips to full-blown albums on a hard drive. We'll be telling you which is best for music and best on your pocket in future issues.

Jaz or Zip drives

Just one hard-drive disaster could wipe out months of hard work. That song you've been tweaking for days... gone in a flash. Zip and other removable mass-storage media mean one project can be kept on the boil while others are safely backed up.

CD ROM drive and CD burners

Play sample CDs and install software from your CD-ROM drive. Some machines are now incorporating CD-R recordable CD burners for creating CDs. Recordable CD media is now less than £2 a shot so recording a 44.1 kHz CD demo is now almost as cheap as using magnetic tape. It also saves mastering costs and enables pristine direct to digital output as well as giving you a CD to impress your mates with.

How much to make music?

If you're starting from scratch you can make computer music for well under **£1,000** including the cost of a computer! If you already have one then some cheap software (for Mac or PC) and a soundcard (For PC) is all you need to make basic sounds (now you're talking as little as **£100**). Whatever your level and your needs, we're here to tell you what to buy and how to use it.

SPEAKERS £30+

You can now replace tiny speakers with powered systems including a sub woofer for added bass. Look out for a round-up of the best speakers in the first issue of *Computer Music* where we'll look at speakers costing as little as £50 right up to £250.

telling the instruments when to play a note and what note to play, thus building up a sequence of notes to make a song (hence the name 'sequencer'). While many people now get by without using MIDI instruments (relying solely on soundcards and WAV files) there are also many people using a combination of computers and external MIDI devices so we'll be looking at MIDI in more detail in the future.

What's the difference between a MIDI sequencer and an audio sequencer?

Until a few years ago, the computer was used to sequence solely with MIDI instruments but with the advances of technology it can now control real sounds or audio. When we say 'real', we mean just that; you can get any sound you want inside your computer and add it to your song whether it be drum loops, electric guitar

or vocals. Most traditional MIDI sequencers now come in audio versions so that you can put together complete, professional sounding songs easily and cheaply.

cm

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In every issue...

- ▣ Beginners' guides
- ▣ Make music with whatever gear you already own!

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Getting the most from

mac
pc

Cubase VST

part 1: the basics

PEOPLE ARE ALWAYS GOING ON AND ON ABOUT CUBASE BUT JUST WHY IS IT SUCH A GOOD SEQUENCING PACKAGE AND JUST HOW EASY IS IT TO USE? FIND OUT IN THE FIRST OF **computer music**'S INTERACTIVE TUTORIALS WHICH GOES RIGHT BACK TO BASICS...

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Cubase VST runs on a Mac and PC but no one ever seems to tell you exactly how to use it... until now that is



Cubase VST can transform your computer into a powerful home studio but once you've installed the software, hooked up a MIDI keyboard and had a good look round, what next? Getting started can be a tad daunting with so many features to hand, so we're going to tackle the basics with a practical, step-by-step guide to creating a fully-structured song. This tutorial is geared to Cubase VST on both the PC and Mac as the software is designed for both platforms. The screenshots are taken from the PC version but most of the tips will be relevant to Mac users as well.

On the way we'll cover everything you need to know about MIDI, and there are files to accompany this series on the cover CD along with a demo of Cubase VST [these are available on the CD-ROM accompanying the magazine containing this supplement - Ed]. If you don't have a MIDI keyboard you can still follow our examples with the demo files. You'll need a General MIDI (GM) soundcard or an external GM module.

Before running VST for the first time it's important to configure audio settings in the ASIO (Audio Stream Input/Output) Control Panel. This can be found in the Start menu and enables Cubase to

synchronise audio and MIDI tracks. If your soundcard is listed in the Preset menu, this is a breeze: simply select the card and click on OK to finish. If your card is not supported directly, you'll have to set it up manually.

First select the audio output device and click on Detect Buffer Size. Also, do the same for the audio input device. Then, under Global Settings, set Sync Reference to Sample Output. If your card does not support this mode choose DMA output instead and things should run smoothly.

The Arrange Window

When VST loads up you are presented with a list of tracks down the left side of the screen. Each track can be configured to play audio or any MIDI instrument in your set-up by assigning it to an output and one of 16 MIDI channels. Most soundcards provide three outputs to select either the main wavetable synth, the FM synth or an external MIDI device. If you select the wavetable output on the first MIDI track you should be able to hear a piano, which is the first of 128 patches in the General MIDI specification. Drum and percussion patches can be found on MIDI channel 10, which is also part of the GM spec. These differ slightly from instrument patches, though, since each key has an individual sound.

Before recording a part you first have to set the measures where you want to record to by positioning the left and right locators. Click the left and right mouse buttons on the bar ruler just above the Arrange window. Now give it a go by using our step-by-step guide to create a song as shown. Follow the notes or simply load up the files. You're minutes away from music...

FAQ

I can't hear anything from my soundcard when I play my keyboard with Cubase running. What am I doing wrong?

First check your soundcard's mixer utility and ensure the synth channel isn't turned down, or muted. Cubase's MIDI Thru option should also be enabled in the MIDI Setup dialogue. If Cubase is getting MIDI successfully, the activity lights will flash on the Transport bar.

What is the difference between a Song and an Arrangement, and which should I save my sequences in?

If you're working with both MIDI and audio tracks you should always save your work as a Song, since an Arrangement only saves MIDI data. The Song format also includes a snapshot of all menu and dialogue settings, such as groove quantise templates and editor set-ups.

Why is the score menu in Cubase greyed out?

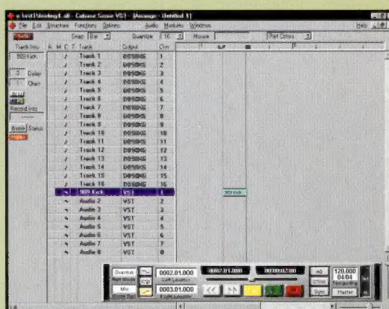
The Score menu only becomes active when you're in the Score Editor. Select a MIDI part, open the Score Editor from the Editor menu or press Ctrl+R and the menu will become active.



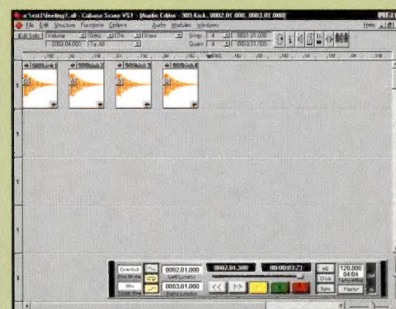
computer music interactive



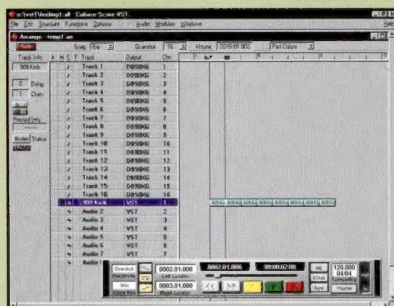
The CD-ROM on the front cover of the mag in which this preview issue appears has a *Computer Music* folder containing a working version of *Cubase VST*. Follow our guide here to create music. This music will also be available in *Cubase* files to load up and you can hear the piece as it builds on the audio part of the CD. In the first issue we'll incorporate more parts and samples to finish the piece of music off.



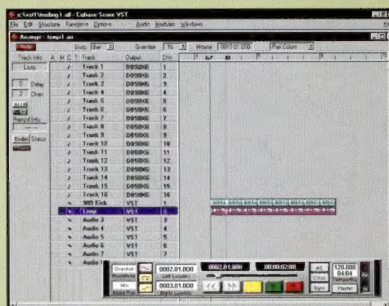
1 Create an audio part for the drums. Name it and set the audio channel to 1. Place the locators at bars 2 and 3. Press Ctrl P (Apple P on a Mac) to create the part.



2 Double click on the part to open the audio editor, select the Pencil. Click beat 1 to import samples. Select 909kick.aif. Hold Alt and drag the sample to beats 2, 3 and 4.



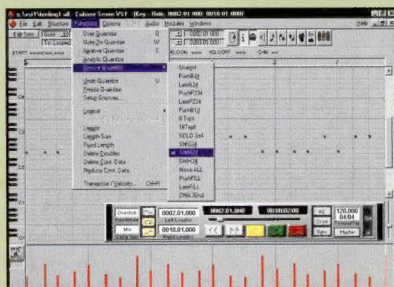
3 Copy the kick pattern seven times to create an 8-bar sequence (press Alt with the Pencil tool to extend the part). To view the audio, select the Name/Wave in Options Menu.



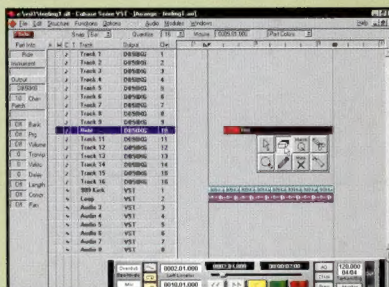
4 The second audio track is the main drum loop. This is a one bar mono sample at 120bpm. Repeat steps 1 and 2 and import loop1.aif. Again, copy the loop seven times.



5 (Files to Load - Ride.prt) Using the GM drum kit on channel 10, record semi-quaver ride cymbals over the sequence. Make it more interesting by trying out other rides.



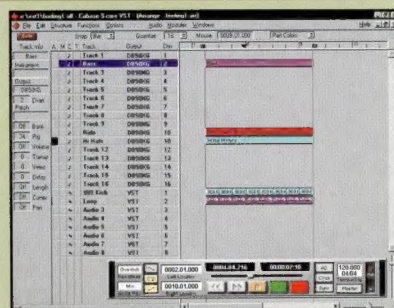
6 Open Key edit and apply a medium shuffle (Groove Quantize menu). Home in on a bar that you like the sound of. Accenting notes can give the part a different feel.



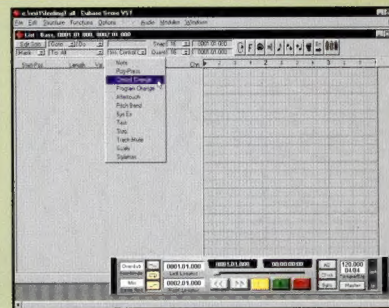
7 Use the Scissors tool to cut out the bar you have been working on. Use the Eraser tool to bin the excess and repeat the wanted section over the eight bar sequence.



8 (Files to Load - hats.prt) Select channel 10 on a new track and record a simple hi-hat pattern. Apply the same shuffle feel and copy the part for the eight bars.



9 (Files to Load - bass1.prt) Set up MIDI channel 2 for the bass. Using Program Change in the Inspector Bar, select patch 34 and play the part or load it from the CD-ROM.



10 (Files to Load setup1.prt) In the first issue of *Computer Music* we'll explore more VST functions as we gradually build the song.

In every issue...

- Get the best from software
- Create songs yourself or use our examples

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tomb tunes

MEET THE MAN WHO PRODUCES THE MUSIC FOR *TOMB RAIDER*, ONE OF THE MOST SUCCESSFUL VIDEO GAMES EVER MADE. HE THINKS GAMES' MUSICIANS DESERVE MORE CREDIT. SO DO WE. MIND YOU, HIS MUSIC IS IN 9 MILLION HOMES...

Tomb Raider 1 and Tomb Raider 2 are, arguably, the biggest games ever to appear on the Sony PlayStation and PC and Lara Croft, the computer-animated, larger than life central character, has become an icon of the century. *Tomb Raider 3* is due out in a couple of months and the company behind it recently gave *Computer Music* an exclusive look behind the scenes and an interview with Nathan McCree, the man behind its evocative soundtrack.

He talks about getting into music composition...

"I was a computer programmer for four months and then just asked the boss if I could do some music!"

... how important music is to video games...

"For people not to comment on the sound you sometimes think, 'Well do these people have ears?'"

... how Lara Croft's animated breasts get far too much attention...

"Yeah that's annoying as well!"

... and advice on how to get into making music for video games...

"The most important thing is to get an emotion tied to the music. Once you have that, you can find a place for it."

Plus an exclusive insight into *Tomb Raider 3*...

"Lara goes to India and elsewhere. We use didgeridoos and I think the whole thing is going more ethnic. It's really the icing on the cake. We're slowly clearing up all the bits that we didn't have time for in 1 or 2."



In issue one...

In the first issue of *Computer Music* we'll have the full interview with Nathan including the equipment he uses and the inside technical process of composing music for games. With a fully-annotated diagram of Nathan's studio you'll get the inside view of

professional composition. We'll also feature some interactive video clips of *Tomb Raider* on the *Computer Music* CD-ROM showing exactly how Nathan puts the music to the visuals including the software used and some full motion video examples.

In every issue of *Computer Music* we'll interview the movers and shakers in the computer music world: from pop stars to movie soundtrack composers. If they're breaking the boundaries of computer music then they'll be in *Computer Music*...



"The most important thing is to get an emotion tied to the music"

Some people think of *Tomb Raider* and they think of great graphics and large breasts. But if you take the music away you lose the atmosphere which is the very essence of the game

In every issue...

- ▣ Read about the stars...
- ▣ ...how they compose...
- ▣ ...and the gear they use

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Internet music

Since the late 80s, music-making has moved from the studio into the home. Two factors have been behind this: the availability of more affordable sound sources, and the increasing power of computers. Now there's a third factor – the internet – which you can use, along with your computer, to make all the music you want. First up, here's how this technological revolution started...

The old studio

Let's forget the traditional instruments like guitars, bass and

YOU'VE ALL HEARD IF IT, AND ARE PROBABLY SICK TO DEATH OF IT BY NOW. BUT THE INTERNET CAN PROVIDE YOU WITH EVERYTHING YOU NEED TO MAKE MUSIC WITH YOUR COMPUTER...

drums, and concentrate on hi-tech. Synthesizers, modules (keyboardless synths) and drum machines generate sounds through various means. Samplers can record and play audio, from vocals and guitar riffs to loops off records. The different outputs are combined in a mixer which allows you to balance the various volumes and tones from each instrument. And you can add effects like reverb, distortion and delay at the same time using effects units.

Synths, samplers, modules and drum machines – and increasingly mixers and effect boxes – generally use MIDI to 'talk' to one another. This protocol is controlled from sequencers. These can capture a live performance and replay it. And if your keyboard skills are less than impressive you can program the notes in directly. From these humble origins, a hundred Number One singles have been written and recorded.

The virtual studio

But such is the pace of progress that you don't need to trouble yourself with a collection of black boxes. Technology is now so sophisticated that all that's required is some software and the odd bit of hardware, and you can have a complete music-making set-up on your home PC, as we've already seen in this issue (on pages 4 and 5). Let's have a quick look at the different components.

First, the sequencer. The keystone of your software system can sometimes be the millstone around your neck, especially since some sequencers can now combine audio, MIDI and even effects. The soundcard is the piece of hardware. (Of course, if you're using a Mac, your computer can produce sound as a matter of course.) In some cases a soundcard is a synth, in



Rebirth RB-338: Propellerheads can be found at www.propellerheads.se

FAQ

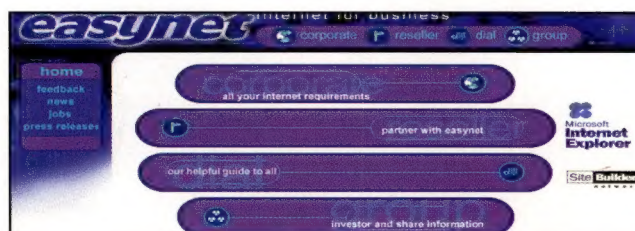
How do I get on the Net?

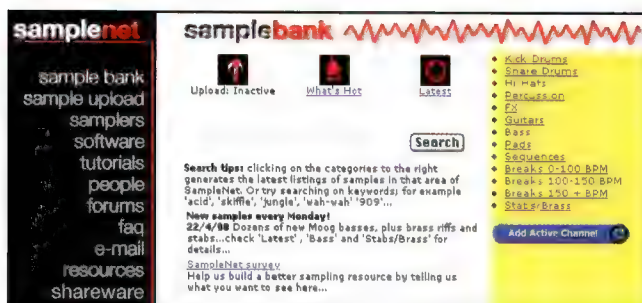
You know, if you've already got a computer (and let's face it, I'm on pretty safe ground here), you're halfway to getting wired up to the marvels of the Internet. The other bit is even more straightforward: a telephone line and a modem. Then you need to choose an ISP or Internet Service Provider. They fall into three main groups.

Firstly there are the companies that shouldn't really be classified as ISPs since they do more for you than just that. Companies like AOL, CompuServe, MSN and LineOne provide access as well as content.

Then you've got the big companies like

EasyNet is just one of the ISPs you can connect through





Fancy some free sounds? Better go to www.futurenet.com/samplenet/ then

How to... make sense of audio

If you read the papers, you'll know of the rivalry between Netscape and Microsoft, and the little matter of dominance of how the Web is browsed. That's nothing compared with the competing delivery methods for audio. Ladies and gentlemen, in the red corner, Real Audio, in the blue, Liquid Audio. What are they fighting over? Burning your own CDs at home is the latest cool thing and to do so, it's vital to be able to get hold of real-time audio from Web sites. Real Audio is the champ, and has made a big impact in broadcasting. Liquid Audio is the alternative and is gradually making inroads to the lucrative record company market. Don't worry, we will tell you what you should use and how you should do it. Pretty soon you'll have set up your own Web page that, if it isn't playing songs you've written, will allow potential punters to download them.

others a sampler and in an increasing number, both.
(Confused? You won't be after the first issue.)

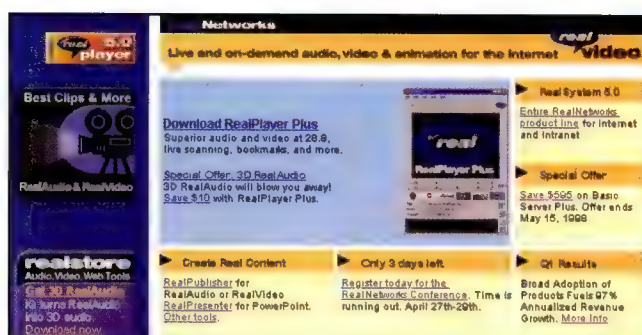
You can also use other software to synthesize new sounds or emulate old ones using software synthesizers. Propellerheads' *ReBirth RB-338* is one that was born on the Net and there are many more popping up all the time.

Finally, you can record and edit digital audio. And what's more you won't even need a mixer – it's all there in software.

Free lunch

But I bet you're thinking about how the Internet comes into this. What's that they say about saving the best till last? I'm now going to tell you something that is going to make software manufacturers and distributors very unhappy: you don't have to buy their programs... not really anyway. You see, it's possible to construct a complete studio (of sorts) without leaving your seat. Simply dial in to the Net, download some shareware and you're away. *Computer Music* will tell you the best sites to visit,

disadvantages of each method. In fact in our first issue (out on 3 September) we'll even offer you the chance to do it for free in a great competition we're planning. Ideal if you want to dip your toe in the water without splashing out on all the gear or if you are worried about spending more time on-line than off-line. And once you get hooked, that could quite easily be you...



Real Audio: You'll need to use this if you're playing with real-time sounds on the Web



...unless you plump for Liquid Audio, the plucky challenger

the ones to avoid, how to get started and how to build your virtual studio.

And even better, if you want to make music rather than watch a progress bar crawl across the screen, each issue of the mag will have a cover-mounted dual-format CD-ROM. Every sector will be jam-packed with the latest and best Mac and PC shareware downloaded from the Net, and it will have been done at our expense. There'll be other goodies too, like samples, patches, demo versions, drivers and updates. Even if you're not connected, there will still be loads to interest you.

So, not only will we tell you the technologies to watch and use, not only will we point you in the right direction of the best sources of on-line information, not only will we show you how to distribute your masterpieces, but we'll also even give you the software to do it. In fact, the only thing we won't be giving you is the ruddy Mac or PC (although they're getting almost cheap enough so, one day, you never know...).

Just try to remember us when you're rich and famous.



It's possible to construct a complete studio without leaving your seat. Simply dial in to the Net, download and you're away...

Demon, BT Internet, Easynet, Virgin Net and UUNet that offer full UK coverage. Finally there are the local and regional outfits that offer more specialist services and are more customer-focused. Whichever way you want to do it, *Computer Music* will show you how to get hooked up to the Net and how to do it at a price that won't break the bank by lining up the advantages and



In every issue...

- ▣ Music software for free!
- ▣ The best sites reviewed
- ▣ Make music for your site



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Logic Audio

SEQUENCERS ARE THE HEART OF YOUR COMPUTER MUSIC STUDIO AND EMAGIC'S LOGIC HAS ALWAYS BEEN ONE OF THE MOST WELL REGARDED. BUT DOES THE LATEST VERSION CONTINUE THE TREND? FIND OUT IN OUR EXCLUSIVE REVIEW...

mac
pc



► system requirements

PC: Pentium 200MMX or Pentium II, 64Mb RAM, fast SCSI controller and drive
Mac: 48Mb RAM, 68040 or 601 processor minimum (604 or G3 recommended); separate hard drive for audio files

► contact

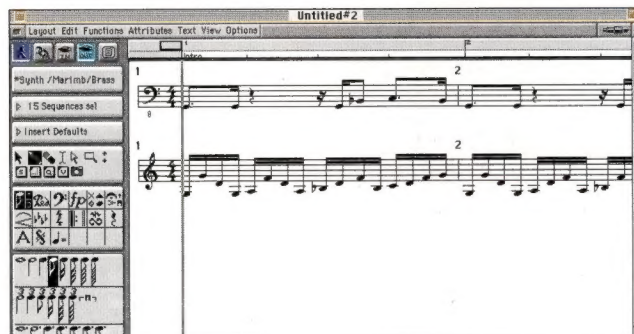
Sound Technology
01462 480000
www.soundtech.co.uk

► price

£549 inc VAT

Once upon a time, the Atari ST ruled the roost in terms of music computing and there were two packages scuffling for the top spot for MIDI sequencers: Steinberg's *Cubase* and C-Lab's *Notator*. As the Atari faded from the scene, so did the names C-Lab and *Notator*. Or very nearly anyway...

C-Lab resurfaced under the name Emagic and brought *Notator* with them, albeit in a very different form. *Notator Logic* eschewed the previous three-section main window and track-by-track recording process (that had, until then, been prevalent) to create the benchmark by which all other sequencing packages would be measured. Five years have gone by and the *Notator* part of the title has long since been dropped, but the powerful and intuitive tools of *Logic* have remained, along with the addition of the word 'Audio' to the title. Not surprisingly this means that the same interface can be used for recording and editing



audio tracks alongside MIDI data, with various tweaks and improvements culminating in the current version, *Logic Audio Platinum*, which we are exclusively looking at here.

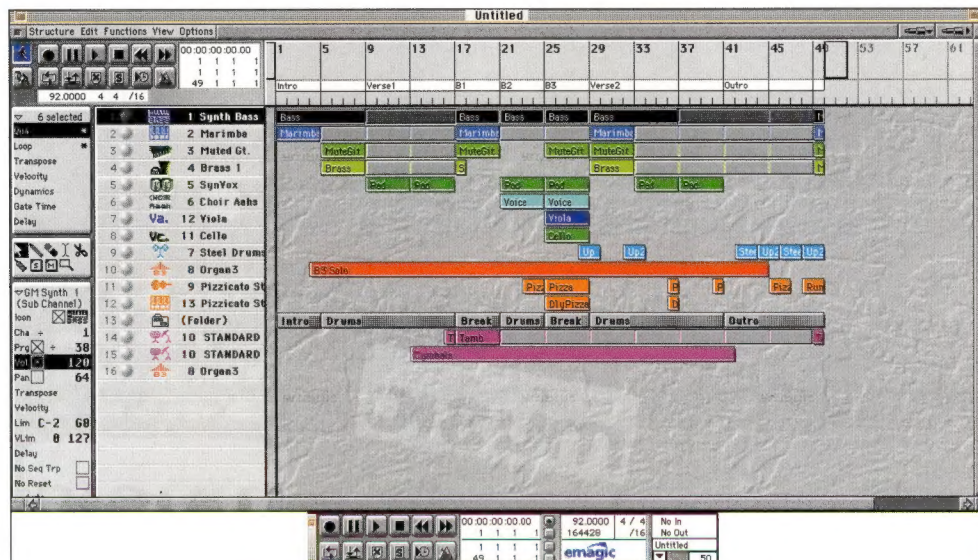
Logic is described as an 'object orientated sequencer'. What this actually means is that everything is handled in specific on-screen

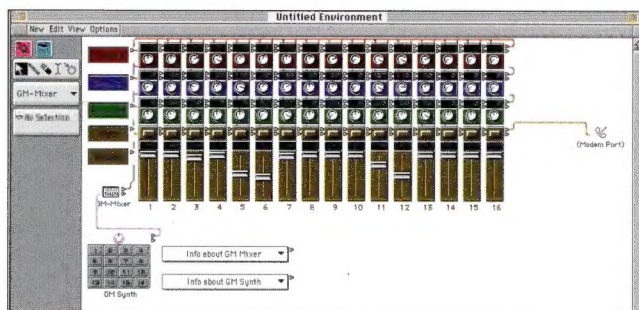
Thank God, a music software package with some colour on it. But *Logic Audio Platinum* isn't just a bunch of fancy colours. It's a complete studio too

Notes! Even if you don't understand them, *Logic* provides them. Record your music in any way you please and call up the notation edit. Simple as that...

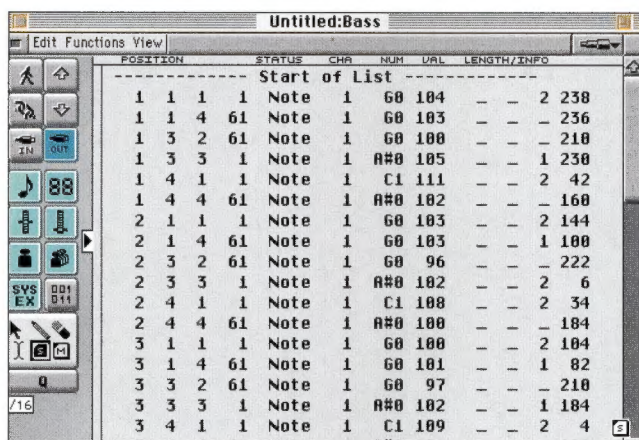
windows, the main one being the Arrange window. This is where you can see an overview of your song, with horizontal strips showing the sequenced or recorded sections. From here you can cut, copy, paste, transpose, stretch and otherwise manipulate sections to build up an entire track. It's also in here that you call up additional windows which enable you to edit data in more detail.

The Matrix Edit window gives you a 'piano roll' display of an individual sequence, enabling you to edit on a note-by-note basis. In most cases, this is where much of your precise MIDI editing will be carried out, but there is also an Event Edit window which shows the recorded MIDI data as a list. If you've used sequencers dating back as far as Steinberg's *Pro24* (or maybe even further) this may be more comfortable, but these days event editing is not for the faint of heart, especially with the presence of *Logic*'s Hyper Edit page. This enables you to alter all manner of MIDI controller data: from the velocity of individual notes to aftertouch, pitchbend, modulation... you name it. If it's real-time, you can edit it. In the





The most powerful area of *Logic* has to be the Environment editor where you can graphically configure any hardware in your studio. Here's a simple GM mixer...



Not the prettiest edit screen in the world but one that contains a surprising amount of information. Note names, lengths and so on are all listed in Event Edit

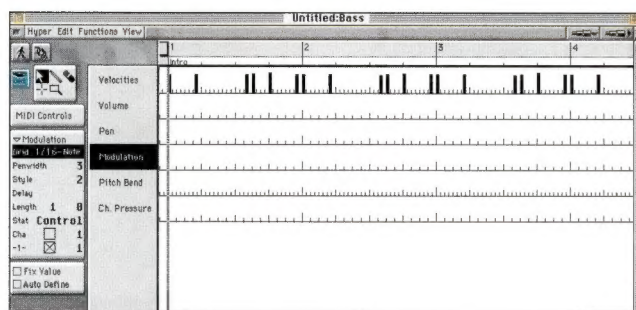
Platinum version, Hyper Edit functions are also available on other windows. Hyper Draw mode can be turned on in the Arrange window (as on previous versions), but you can now edit real-time controllers using graph points along with notes in the Matrix Edit window, saving you having to swap between windows.

If all this graphical stuff is too much, musical purists can view and edit tunes on a full musical stave which is a surprisingly powerful tool for creating printed sheet music, even rivalling some dedicated notation packages.

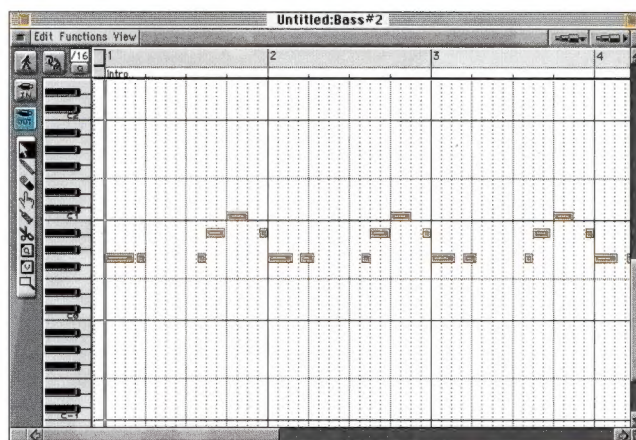
Probably the most powerful area of the program, as far as MIDI is concerned, is *Logic's* Environment window. Although potentially confusing, the Environment enables you to take

any MIDI data and, well, pretty much do anything with it. All you have to do is drop controller function icons (anything from an on-screen fader to an automatic chord creator) on to the empty page and drag on-screen 'cables' between them to hook them up. It's as simple as good old join-the-dots, really. I created a MIDI mixer panel and an edit panel for my Roland and Novation synthesizers so in theory you could control elements of your entire MIDI studio here. Don't worry if you're unfamiliar with MIDI as we'll explain its ins and outs in the first issue of *Computer Music*.

The other area of the program is the Audio side, although in actual fact this dovetails pretty seamlessly into the whole package, especially in the new



More ways to edit graphically can be found in Hyper Draw. All edits here may be done in real time and, as ever, it's easy to switch between edit screens to make comparisons



The final edit screen lets you compare what you've input with traditional piano-like keys (left). The bars line up with the notes recorded; their lengths are equal to the note length

version. *Logic Audio Platinum* uses Virtual Studio Technology (VST) on the Mac and Microsoft's DirectX for Windows to provide 96 digital audio tracks, all of which sit alongside your MIDI tracks in the arrange window and can be manipulated in much the same way. You can drag and drop them to new places, chop them, loop them, transpose them, stretch them... just about anything.

Mind you, there are some extra tools specifically for audio that are really worth investigating. You can manipulate audio recordings to clean up noise, add real-time effects and otherwise spice up tracks. The Time Machine is probably the most exciting of the functions though, since this enables you to adjust the timing and pitch of a sample independently of each other.

To make things even easier in the *Platinum* edition (not to mention to ease that 'total integration' of MIDI and audio), there is a feature called Adaptive Mixer which provides an on-screen mixer for both audio and MIDI.

Couple this with support for multiple MIDI channels and *Logic Audio Platinum* could take Emagic to the top of the heap.

In the first issue of *Computer Music* (out on 3 September 1998), we'll complete our review of Emagic's *Logic Audio Platinum* and decide whether it really is worth the cash. 

verdict

- ▲ Read the first issue of *Computer Music* to find out how well the latest version of *Logic* scores...
- ▼ ...or indeed, how badly

If all this graphical stuff is too much, musical purists can view tunes on a full musical stave which is surprisingly powerful, rivalling some notation packages

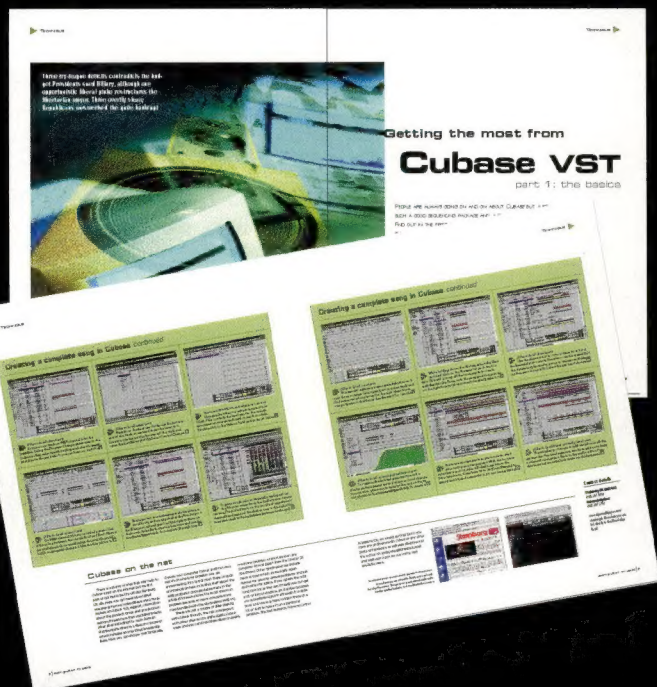
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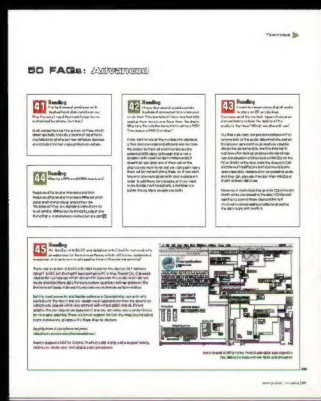


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